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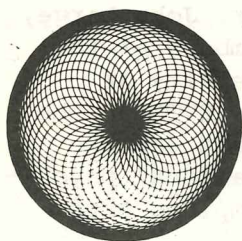
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THE EXTENDED VOCAL TECHNIQUES ENSEMBLE

The Extended Vocal Techniques Ensemble (EVTE) was formed in 1972 as an experimental research and performance division within the Center for Music Experiment at La Jolla, California. Its performances range from pure improvisation through completely notated compositions, exploring the theatrical as well as the musical resources of the human voice.

The extraordinary sonic vocabulary used by the group arose from collective experimentation and improvisation and from study of other musical cultures.

The ensemble has performed and lectured extensively throughout the Western United States and in 1976 they toured Europe participating in the Bourges and Koln Contemporary Music Festivals and the Paris A.R.C.2 Festival. During the summer of 1977, they performed at the Holland Festival in Amsterdam and presented concerts and workshops throughout Sweden.

Research activities include collaboration with theatrical, video and film artists, and contributions to scientific projects with odologist Dr. John Large, laryngologist Dr. Thomas Murray, and members of the Department of Neurosciences at the University of California. A research project with the EVTE on the safety factor of extended vocal techniques was the focus of a paper presented at an international psychoacoustics conference held at the new Pompidou Arts Center in Paris in July, 1977.

Tonight's performance marks the Canadian debut of the Extended Vocal Techniques Ensemble.

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You will soon be sent the list of recordings from which to choose your free bonus record. These will be distributed at the next New Music concert on Saturday, February 18th, 1978. If you are unable to attend this concert, please make arrangements for a friend to pick up your record. After that date the records will be returned to the warehouse.

NOTES ON THE ARTISTS

EDWIN HARKINS studied trumpet at Yale University and holds a Ph.D. in composition. He has taught at the New England Conservatory of Music and the University of California at San Diego. In addition to his work with EVTE, Mr. Harkins has played trumpet with the Contemporary Chamber Players, SONOR, and at the Center for New Music. As a Fellow at the Center for Music Experiment, his activities included the designing and building of a digital programmable rhythm sequencer and a rhythm language, and participation in KIVA, a multimedia improvisation group.

DEBORAH KAVASCH, composer, singer, violinist and violist, is currently completing a Ph.D. in music at the University of California at San Diego. She performs lieder and oratorio as well as contemporary vocal and instrumental music. Included among her works are the first notated compositions written specifically for EVTE. She has taught at Bowling Green State University, Palomar College, and the University of California at San Diego.

PHILIP LARSON has performed extensively throughout the United States in the areas of early music, opera and avant-garde music. For several years he was a Fellow at the Center for Music Experiment, performing with NMCE IV and EVTE. He has taught voice at the University of Illinois and the University of California at San Diego. He has spent the past year as a soloist in New York City, performing and recording a wide range of repertoire.

LINDA VICKERMAN holds a doctoral degree in the performance of opera, lieder and oratorio. She also sings folk music, musical comedy and jazz. In recent years she has specialized in new music for the voice and in this capacity has performed and lectured extensively in the United States and Europe. For the past four years she has held a joint appointment with the Department of Music and the Center for Music Experiment at the University of California at San Diego.

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Saturday, February 18, 1978, 8:30 p.m.

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presents

THE EXTENDED VOCAL TECHNIQUES ENSEMBLE

Edwin Harkins, Deborah Kavasch,
Philip Larson, Linda Vickerman

A PROGRAM OF CANADIAN PREMIERES

Saturday, December 3, 1977

8:30 p.m.

St. Lawrence Centre, Town Hall
Toronto

Psalm of These Days II(1977) - EDWIN LONDON(U.S.A.)

Pastoral(1977) - DAVID EVANS JONES(U.S.A.)

My Blue Sky in Southern California(1976)
- JOJI YUASA(Japan)

"Not a soul but ourselves....."(1977)
- ROGER MARSH(Great Britain)

INTERMISSION

Piece for Trumpet and Dancer(1977)
- EDWIN HARKINS(U.S.A.)/PHILIP LARSON(U.S.A.)

Requiem (an excerpt) (1977) - DEBORAH KAVASCH(U.S.A.)

Tonight's concert can be heard on the radio series
TWO NEW HOURS, Sunday, February 26th at 8:05 p.m.,
CBC-FM, 94.1

PROGRAM NOTES

EDWIN LONDON ----- PSALM OF THESE DAYS II
(b. 1940 U.S.A.)

Composer, conductor, performer (french horn), teacher and administrator, Edwin London studied composition with Philip Decanson, Luigi Dallapiccola and Darius Milhaud. He has been the recipient of numerous grants, fellowships and awards, such as a Guggenheim Fellowship, MacDowell Colony Fellowship, Ford Foundation Scholarship and ASCAP Panel Awards. Dr. London is currently the Chairman of the Composition Department of the University of Illinois.

A long time friend of EVTE, London wrote Psalm of These Days II specifically for the group in 1977.

The text for Psalm of These Days II is Psalm 131. The piece evokes the image of a very sophisticated computer processing the necessary information requisite to the attainment of religious faith. As syllables and phonemes progress, the computer makes passes over the myriad meanings and reacts thereto. The transformations are analytic, in search of significance. The central idea is serious, not a satire but a struggle wherein the listener can identify with the protagonist in the progression towards enlightenment.

TEXT

Lord, my heart is not haughty,
nor mine eyes lofty: neither do
I exercise myself in great matters,
or in things too high for me.

Surely I have behaved and quieted
myself, as a child that is weaned
of his mother: my soul is even as a
weaned child.

Let Israel hope in the Lord from
henceforth and for ever.

DAVID EVANS JONES ----- PASTORAL
(b. 1946 U.S.A.)

Composer and music theorist, David Evans Jones studied composition with Henri Lazarof at the University of California, Los Angeles, and with Pauline Oliveros and Roger Reynolds at the University of California, San Diego. He is currently involved in compositional inquiries which are the results of recently reviewed scientific literature on speech perception.

The text of Pastoral is a poem by Charles Simic. This piece takes Simic's vivid metaphor of a poet's relationship to his art as a point of departure for an exploration of sonic and emotive relationships generated by a juxtaposition of unusual modes of speech with conventional singing. At the outset these modes are starkly polarized in the vocal and the tape parts respectively. But, as in any relationship, both parts are transformed by interaction.

TEXT

I came to a field
Where the grass was silence
And flowers
Words

I saw they were both
Of flesh and blood
And that they sense and fear
The wind like a knife

So I sat between the word 'obscure'
And the word 'gallows'
Took out my small cauldron
And ladle

Whistled to the word 'fire'
And she answered me
From her sleep

Spat in the palm of my hand
To catch the stars
Behind my back
And light her way

JOJI YUASA ----- MY BLUE SKY IN SOUTHERN CALIFORNIA
(b. 1929 Japan)

Joji Yuasa completed a degree in medicine before concentrating his efforts on composing. Almost without conventional basic training he became one of the founding members of the Experimental Workshop in Tokyo in 1951, in which he worked with Toru Takemitsu. He has been recipient of many prestigious awards including the Grand Prize in the Japanese Art Festival and the Golden Lion Award of the Venice Film Festival in Graz. For the past ten years Yuasa has travelled extensively throughout Europe and the U.S.A.

The tape for My Blue Sky in Southern California was realized on the timbre-tuning synthesis system at the Center for Music Experiment and Related Research at the University of California, San Diego, during Yuasa's residence there in the winter of 1976. In Southern California, winter weather is generally clear; spring and summer are overcast. The temperature is moderate year-round.

ROGER MARSH ----- "Not a soul but ourselves....."
(b. 1949 Great Britain)

Currently a Harkness Fellow at the University of California, San Diego, Roger Marsh received his B.A. and Ph.D. in composition at the University of York in England where he studied with Bernard Rands. In addition to being a composer of music theatre, Marsh is an actor and vocalist. He is also very active as a conductor and was co-director with Bernard Rands of the Clapp Music Ensemble in England.

"Not a soul but ourselves....." is an homage to Anna Livia Plurabelle, the wife/mother of James Joyce's Finnegan's Wake. It is a portrait of her as a symbol of continuity, of memory and of constant renewal. The texts, all drawn from Finnegan's Wake, are passages written about or spoken by Anna Livia which directly or indirectly describe the cyclic principle which is the essence of the book. At times the text serves a purely 'musical' function, as for example the opening

"gossip" which surrounds the first chorus and thereafter becomes a recurrent musical motive, while at other times, the text is quite distinctly to the fore. Since the composer has set portions of the text at very fast speeds, it is not his intention that all the words be clearly understood, which would be difficult in any event because of the linguistic transformations used by the author. The following excerpts from the text give the general flavour of the language:

"O tell me all about Anna Livia! I want to hear all about Anna Livia... How bootiful and how true to wife of her, when strengly forbidden, to steal our historic presents from the past propheticals so as to will make us all lordy heirs and ladymaidesses of a pretty nice kettle of fruit... What has gone? How it ends? Begin to forget it. It will remember itself... Soft morning city! Lsp! I am leafy speafing... You will tell me sometime, if I can believe it's all. You know where I am bringing you? You remember? Not a soul but ourselves. Ourselves, oursouls alone. Time? We have loads on our hangs!"

This work was commissioned by the Extended Vocal Techniques Ensemble with funds made available by the Arts Council of Great Britain.

EDWIN HARKINS and PHILIP LARSON ----- PIECE FOR TRUMPET
(b.1940 U.S.A.) / (b.1943 U.S.A.) AND DANCER

Both members of the Extended Vocal Techniques Ensemble, Edwin Harkins and Philip Larson have been composing instrumental/vocal theatre pieces collaboratively for many years, and were just recently awarded a joint California Arts Council grant to compose another collaborative work.

This piece was originally designed for radio and was first performed in Seattle in 1962. The current theatrical version was premiered by EVTE at the Holland Festival in 1977.

DEBORAH KAVASCH ----- REQUIEM (an excerpt)
(b. 1949 U.S.A.)

A member of the Extended Vocal Techniques Ensemble, Deborah Kavasch studied composition with Roger Reynolds, Roger Erickson and Kenneth Gaburo. She was recently awarded a California Arts Council grant to compose a work based on the writings of Edgar Allen Poe.

In this setting of the traditional Requiem mass Latin text, for four soloists and choral tape, the composer relies strongly on timbre to evoke various emotions and images depicted or implied by the text. The section excerpted for the present performance includes "dies irae" through "lacrymosa dies illa". EVTE plans to premiere the entire Requiem in 1978.

LATIN TEXT

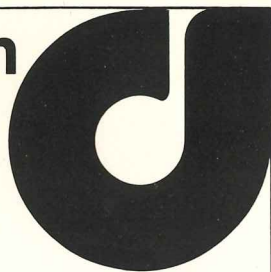
Requiem aeternam dona eis, Domine, et lux
perpetua luceat eis; te decet hymnus, Deus,
in Sion, et tibi reddetur votum in Jerusalem;
exaudi orationem meam, ad te omnis caro veniet.
Requiem aeternam dona eis, Domine, et lux perpetua
luceat eis.

Kyrie eleison. Christe eleison. Kyrie eleison.

Dies irae, dies illa solvet saeculum in favilla,
teste David cum Sybilla. Quantus tremor est
futurus, quando jude- est venturus, cuncta stricte
discussurus. Tuba mirum spargens sonum per
sepulchra regionum, coget omnes ante thronum.
Mors stupebit et natura, cum resurget creatura,
judicanti responsura. Liber scriptus proferetur,
in quo totum continetur, unde mundus judicetur.
Judex ergo cum sedebit, quidquid latet apparebit,
nil inultum remanebit.

Rex tremendae majestatis, qui salvandos salvas
gratis, salva me, fons pietatis. Recordare Jesu
pie, quod sum cause tuae viae, ne me perdas illa
die. Confutatis maledictis, flammis acribus
addictis, voca me cum benedictis. Oro supplex
et acclinis, cor contritum quasi cinis, gere
curam mei finis. Lacrymosa dies ill, qua resurget
ex favilla judicandus homo reus. Huic ergo parce
Deus, pie Jesu Domine, dona eis requiem. Amen.

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